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ABSTRACT

A study examined the concept of the "hero" in a qualitative manner. It aimed to synthesize the subjects' personal definitions of the concept in a "consensus" definition and to compare and contrast stated heroes/heroines across generational lines for notable trends or patterns. Subjects, 80 persons (40 males and 40 females) who ranged in age from 10 to 90 years old were divided into four life span phases based upon their ages and interviewed separately. Each subject was asked to define the term "hero/heroine" and to name any personal heroes/heroines and why they were chosen. The majority of the younger subjects in phase 1 and several of the subjects in phase 2 viewed their heroes in terms of fortune and fame, choosing mostly media and sports figures. The older subjects in phases 3 and 4, with the advantage of being able to look back over two or three life phases, took a far more comprehensive look at their heroes and their definitions. The humanitarian factor consistently appeared as comments forging a norm for their definitions. Many of these older subjects also noted that the school environment had established and nurtured many of the heroes described as "traditional" during the phase 1 years of their lives. Through the promotion of "real" heroes, social studies educators are in a prime position to assist their students in developing an understanding of citizenship and its 21st century responsibilities. (Contains 5 tables of data and 23 references; appended is an alphabetical listing of heroes/heroines by category.) (BT)

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IT'S TIME FOR HEROES , AGAIN:

OR WERE THEY EVER GONE

By Tony R. Sanchez

Presented at the Annual Meeting of the Indiana Council for the Social Studies, Indianapolis, Indiana, March 13, 1998

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The concept of heroes has always existed, from Biblical exploits to mythological daring, from renowned and long-forgotten battlefields to the silver screen and the athletic arena, in school and at home. History and literature abound with such labeled individuals who have served as relief from our daily lives, giving us meaning, and hopefully inspiring us (Walden, 1986). The nature of culture and its continual history has always provided some arena for them.

Though the concept itself may have always been shrouded in ambiguity, they were there, giving us some direction while providing a yardstick of comparison against which we evaluate ourselves (Wade, 1996; Sanchez, 1997). It has been maintained that heroes are actually cultural necessities who are specific to specially selected situations and products of historical events (Hook, 1943; Niemeyer, 1966). While it may on the contrary be asserted that heroes don't physically create history, we seek them for some need. As Penn (1972) noted, "By a man's hero ye shall know him" (p.4). In times of crisis, a Lincoln or Roosevelt might be necessary, but in more complacent times of boredom, a Mantle or Reagan will do (Fishwick, 1954; Sanchez, 1998).

Whoever they may have been or are, we become caught in the web of what we perceive them to be and perhaps what we want them to be. For example, in his biography of Babe Ruth, Sobol (1974) stated:

> Babe was a character, that's all. Something apart from every other human being you had ever met. And whatever your feelings about him you could never forget that he was the great, the incomparable, the idolized Babe Ruth... Only a Solomon could have looked at Ruth and separated the real man from the *mythological hero* [italics added] (pp. 129-130).

The alleged vagueness of the hero concept may have also resulted in a predictably misconstrued and overuse of the term. In this vein, Swindel (1980) stated:

...Gary Cooper was idolized and admired but was also beloved, as perhaps no other contemporary screen figure was beloved... He was an encouragingly *heroic* [italics added] image in an optimistic era of hero worship. He belongs to a very recent yet thoroughly bygone American era such as many of our citizens yearn for (p. xiii).

Another aspect to consider is how the hero concept has evolved historically in American culture (Sanchez, 1998). As the young republic took hold in the late 18th century, heroes were identified by honor, duty, and patriotic virtue, all of them traits that were obviously necessary for the young nation's survival. Washington, Jefferson, and Franklin, among many, thus became noted heroes. As the nation progressed through its first full century, 19th century heroes/heroines were defined through humanitarianism, economic attainment, military exploits, or scientific achievement. Reflecting these traits were such prominent figures as Lincoln, Tubman, Grant, Lee, Carnegie, and Edison. The 20th century began with the magnification of physical attributes, humanitarian character, and the self-made individual of the courageous deed. Lindbergh, Ruth, Earhart, the presidential Roosevelts, Jackie Robinson (who made it possible for white boys to hold a black man as a hero), and King came to symbolize these traits.

The hero concept has obviously changed in eminence as this century draws to a close, perhaps as a natural inevitability: as society and its values change, so change our heroes. In recent times, the social upheaval of the Vietnam Era, senseless assassinations and suicides of prominent individuals, the suspicion of and betrayal by political/authority figures, and the rise of cable technology and its ensuing mass promotions of media personalities have all had a detrimental effect on the concept and how it is perceived (Sanchez, 1998). Perhaps as one simply ages they change. We may even outgrow them.

New knowledge may cause us to reconsider the object of our worship. In examining the Custer myth, for example, Connell (1984) noted:

> As values change, so does one's evaluation of the past and one's impression of long gone actors. New myths replace the old. During the nineteenth century, [George A. Custer] was vastly admired. Today his image has fallen face down in the mud and his middle initial, which stands for Armstrong, could mean Anathema... Thus, from a symbol of courage and sacrifice in the winning of the West, Custer's image was gradually altered into a symbol of the arrogance and brutality displayed in the white exploitation... How odd that this consummate thespian's greatest role was a flop (pp. 106-107).

As time passes and truth emerges, the vogue has become one of discrediting and debunking, rather than appreciating and promoting (Sanchez, 1997). In this light, Custer has joined the ranks of the "fallen": Davy Crockett, Betsy Ross, Florence Nightingale, John Kennedy, and even Martin Luther King, Jr. Perhaps Jennings (1960) was correct in asserting that "Ours is an age without heroes" (p.250).

But what is a hero? Because our respective choices of such individuals are always personal, does it matter that there may be little if any agreement or consensus of what the concept means? Is it good enough that one simply "knows" or would some working definition be beneficial, especially for social studies educators, in an effort to more "properly" promote the concept?

Purpose

The purpose of this study was to examine the hero concept in a qualitative manner. Two objectives were sought: 1) To synthesize the subjects' personal definitions of the concept into a single "consensus" definition; and 2) To compare and contrast stated heroes/heroines across generational lines for notable trends or patterns.

Table 1 indicates that 80 subjects were chosen for the study. Subjects ranged in age from 10 to 90 years old. An attempt was made to work with a definitive random

sample representative enough to allow generalizations of the findings. Subjects were purposively chosen from a large Midwestern area over a period of four years. The subjects, forty males and forty females, were each assigned to one of four researcher-established phases of the lifespan based upon their respective ages: 1) Up to 20 years (phase 1); 2) 21-40 years (phase 2); 3) 41-60 years (phase 3); and 4) 61-90 years (phase 4). Each phase consisted of ten males and ten females of unknown biases and varying levels of education and occupation.

INSERT TABLE 1 HERE

Each subject consented to an interview that averaged 30-90 minutes. Each responded to two statements: 1) Define the term "hero/heroine"; and 2) Name any personal heroes/heroines you had/have in each of the life phases and why they were chosen. Subjects in phase 1 obviously limited their responses solely to phase 1.

Results

The synthesis of eighty definitions was a monumentally difficult task. Patterns that were characteristic of each phase's age boundaries and life experiences proved to guide the process, however. Subjects in phases 1 and 2 generally offered definitions that were quite narrow in scope. That is, they reflected a focus on media-promoted celebrities and with almost no regard for an action/accomplishment. In contrast, the definitions offered by subjects in phases 3 and 4 were especially comparable and the conformities helped to offset and then direct the definitions of the first two phases. These older subjects focused more on an action/accomplishment with, generally speaking, secondary consideration to

the individual. As a result, the following definition was constructed: A hero/heroine is a person who performs a voluntary action(s) that symbolizes the moral/ethical standards of the culture.

This definition is reminiscent of Jacoby's (1987) view, especially in regard to the element of voluntarism. It should be noted that this element was virtually non-existent in the definitions offered by phase 1 subjects. It began to emerge in the definitions of phase 2 subjects and was commonplace by the latter two phases. The element of the action being symbolic of moral/ethical standards reflects the concern for humanitarianism on behalf of others that may or may not go beyond the commonplace, i.e., the "extraordinary" and the "everyday" hero (Wade, 1996, p.17; Sanchez, 1998). This element was a very frequent factor in the definitions offered by subjects in phases 3 and 4.

Table 2 indicates that a total of 224 heroes/heroines were offered by the subjects for an average of nearly 3 (2.8) per subject. A number of heroes were named by more than one subject and a number of them appeared in more than a single phase for given subjects. Regardless of how many times a specific hero/heroine was named or how many phases he/she appeared in, each was counted only once for the total.

INSERT TABLE 2 HERE

Table 3 indicates that eight categories of responses were given by the subjects. The appendix gives a formal listing of the heroes/heroines in each category. The "other" category primarily consisted of non-human and fictional entities, or "none." The former

responses were common to phase 1 subjects while the latter response was common to later phases.

INSERT TABLE 3 HERE

The data yielded several major conclusions. Eighty percent (16) of the phase 1 subjects confined their heroes/heroines to three categories: media personalities, sports figures, and other, i.e., cartoon or fictional characters. These accounted for 89% of that phase's total responses.

The most-frequently cited heroes by 80% (32) of phase 1 and phase 2 subjects were media personalities and sports figures. These accounted for 52% of those phases' total responses.

The single most-frequently cited hero by all subjects (44%, or 35) was "mother and/or father." This accounted for 73% of the responses for the "relative/friend" category across all four phases and was the sole response common to all of the phases.

Table 4 indicates that 90% (18) of phase 4 subjects cited "none" as a hero/heroine in that phase. Subjects stated "no need for one" or "don't have time for one" as reasons. Interestingly, 60% (24) of phase 2 and phase 3 subjects had already abandoned any heroes/heroines for the same reasons.

INSERT TABLE 4 HERE

Table 5 indicates the number of heroes named by all subjects was heaviest during the "formative years" (Fortino, 1984, p.214) of subjects' lives, which roughly embrace all of the first phase and most of the second. This supports the contention that our greatest need for such individuals is greatest during the formative, vulnerable years. Also evident is the distinct decline of hero worship as the subjects age, but most noteworthy in this regard is the aforementioned observation that the younger subjects appeared to reach that plateau in a much earlier phase.

INSERT TABLE 5 HERE

Discussion

The great majority of the younger subjects in phase 1 and several of the subjects in phase 2 tended to view their heroes in terms of fortune and fame. The majority of their definitions revealed that making huge amounts of money and the resultant publicity that usually accompanies it were sufficient as a foundation for "someone I want to be like." Celebrity status promoted by the media established the belief that "being well known" was a basis for hero-worship. Rarely was it mentioned that accomplishment was something to be admired and/or emulated. Rather, it was the result of the accomplishment that mattered, i.e., fame and wealth. Younger subjects were adamant about this notion and as a consequence their definitions generally conformed to idolizing an image. "A famous/rich person I want to be like" tended to be the consensus, with almost no regard to a deed that may be considered honorable, extraordinary, personally meaningful, or value-laden.

Interestingly, school-aged subjects in phase 1 generally noted that the school environment/experience did not influence or even promote their choices of heroes. Many confirmed "reading about" or "learning about" historically famous individuals (almost exclusively in social studies classes) but apparently little was done to encourage them to make any connection between "traditional" heroes and their personal lives. Rather, they acknowledged the media-promoted entity. As one 20-year-old phase 1 subject noted:

"Yeah, I read about a lot of people in my history classes. You know, like the people who made the country great and stuff like that. I've forgotten who most of them are, but it's just as well. I mean, why should I remember or admire some guy who's been dead a hundred years? They don't mean a thing to me. And, besides, my teachers didn't make a big deal of them. Now take one of my heroes, Steven Tyler. If you love music like I do, you gotta love him. He's got it all."

The majority of phase 2 subjects seemed to concur with this view, though 20% of this phase did acknowledge some hero-promoting during the school experience. Additionally, only 15% of the phase 2 subjects named a hero that "carried over" from the first phase to the second.

The older subjects in phases 3 and 4, in contrast, reflected a much different perspective indicative of their maturity and life experience, which were major factors in establishing a pattern in their responses. With the advantage of being able to look back over two to three life phases, these subjects took a far more comprehensive look at their heroes and their definitions. Many opted to change their original definitions as they pondered choices for the latter phases. As they aged, these subjects noted that their heroes had to possess "something more" than imagery. The humanitarian factor, i.e., "giving," "sacrificing," and especially "doing the right thing" consistently appeared as comments forging a norm for their respective definitions. Many of these older subjects

tended to describe selected choices as "traditional" heroes, a term which was absent from the descriptions offered by the younger subjects.

The "carry-over" factor was also far more prevalent in phases 3 and 4. Sixty-percent of the phase 3 subjects cited at least one individual who spanned two or three life phases as a hero while 65% of the phase 4 subjects named at least one hero spanning two to four phases.

Though many of the older subjects acknowledged the power of the media in promoting individuals to hero status, 60% of the subjects in phases 3 and 4 noted that the school environment had established, nurtured, and promoted many of the heroes described by them as "traditional" during the phase 1 years of these subjects' lives. This early promotion of the hero concept by the school was necessary, according to a 72-year-old phase 4 subject, because:

> "Times were different, sure. But times were tough, a lot tougher than today. The Great Depression, the War. Kids today don't understand tough times. It was a day-to-day struggle and we didn't know what to do or who we could turn to. But my teachers did. They taught us about people with fortitude, people who knew what had to be done and they did it, and others benefited from it. Some were traditional and some, like my folks, weren't. But they all set a good example of the right thing to do. It didn't matter if I knew 'em or if they were dead. It was what they did, why they did it, and how they did it. They just did it. And if they could, I sure could. You think some [person] with a guitar on tv is that inspirational? No chance."

It has been asserted that the disillusionment of our times has not only led to a secularization of values, but also a move away from the "traditional" hero (Walden, 1986; Sanchez, 1998). Our changing culture has produced a "non-traditional" kind of role-model. It has been maintained that "heroes reflect the culture, and what the culture values will determine the type of heroic act that is to be rewarded" (Brodbelt and Wall, 1984, p.

6). Thus enter the celebrity, promoted by the popular media and characterized by sports figures and media personalities.

Sports figures have catapulted to the forefront of hero worship in response to society's requirements for and definition of fame and success, i.e., they receive constant prime-time media exposure and make big money (Sanchez, 1998). They have moved from being merely entertaining to "mythological or pseudo-religious in their appeal and importance" (Walden, 1986, p.24).

Media personalities, such as MTV rock stars, film actors, and television personalities, are also highly touted as heroes by the younger phases. But their ascension to hero status may be a direct result of the disillusionment of our times. If the younger generation is unable to distinguish between the imagery of a performer and the reality of life, they will value the glitz over the substance. Thus forgotten is that the hero is meant to reveal the potential of humanity and the goodness of human nature, while the celebrity reveals the potential of the media (Boorstin, 1987). It is ironic in this regard that film and television actors/actresses are revered for portraying characters who are totally unlike their actual persona, a notion that once prompted Lord Laurence Olivier (1986) to state that "acting is lying." Walden (1986) asserted that the disillusionment and resultant confusion of our times are a social warning of a loss of identity by a society "that does not provide, along with a free choice of types, *effective guidance* [italics added]..." (p.22). Furthermore, it is for this reason that "more and more of our heroes are winners or performers and fewer are heroes of social acceptability, independent spirits, or servants of the group" (p.22).

An inherent danger of the aforementioned lack of effective guidance is confusion over who deserves hero-worship, which in turn may result in falling prey to the most persuasive guide to assist in that choice. The power of the media has obviously taken full advantage of our disillusionment and has "promoted, saturated, and sensationalized a circle of celebrities which includes the anti-hero and the non-human idol" (Sanchez, 1998, p.8). We are thus witnessing a blurred division between the hero and the celebrity, where the "heroic" has become "entertaining" and the "ideal" is reduced to "fame and fortune."

The rise of the celebrity to hero status prompts certain concerns. Are they of equal status with the "traditional" heroes who symbolized and inspired the American Dream? Have we failed to promote "real" heroes and not simply celebrities? Can we, as social studies educators, promote them? Should we?

The consensus definition offered by this study may provide a foundation and starting point. If a hero/heroine performs a voluntary action(s) symbolizing the moral/ethical standards of the culture, we can clarify that blurred division between the hero and the celebrity. Values and character will certainly become evident; and this is what citizenship education, the alleged ultimate goal of social studies, is all about (Sanchez, 1998). Celebrities fail to qualify as volunteers. They are highly paid to display their sometimes marginal talents; enjoyable and entertaining, perhaps, but hardly heroic. The moral/ethical standards that symbolize and perpetuate a democratic citizenry are embodied in humanitarian endeavors that serve to benefit others, to inspire, and to unite. The fleeting fame serving the celebrity serves and benefits only the celebrity. Celebrities thus fail to qualify in that arena as well.

If we are to once again instill the dreams of greatness that perpetuate the perhaps ever-ambiguous American Dream, we could depend on the assistance and inspiration offered by "true" heroes/heroines. The findings of this study strongly imply that there is some clarity and understanding about who can properly role-model the values, spirit, and traits that are deemed necessary for a citizenry entering the 21st century. Essential as we may apparently believe them to be, it is discouraging that our younger citizens are not evidently grasping them. Equally discouraging is the indication of a growing ambivalence and abandonment of heroes/heroines at a much younger age than previous generations.

How can we assist our younger citizens in developing an understanding and promotion of "real" heroes? Need and/or wishful thinking will not guarantee their emergence (Silber, 1986). It is equally important that we not leave to chance, i.e., the media, that youth will develop the necessary qualities of reflective and concerned citizens (Hoge, 1996).

Why a focus on heroes? The qualities that we perceive in our chosen heroes are essential to helping us fulfill our citizenship obligations and duties, but only if those qualities perpetuate the worthiness of our mission. Such qualities as reflected by individuals we label as heroes are the integral part of society's moral fiber (Brodbelt and Wall, 1984). As social studies educators, we are in a prime position to assist our students in developing an understanding of citizenship and its 21st century responsibilities through the promotion of "real" heroes. In the process, however, we face some challenges.

We can tap the power and responsibility of the educational and home institutions to encourage reflection on those individuals who emulate the best of what our culture offers. Such an approach may assertively establish the nature of a democratic citizenry.

This will be no small task against the challenge of the very influential media-promoted celebrity-hero, but simply surrendering as we seemingly have been is not the answer (Sanchez, 1998). As social studies educators, one of our missions must be to seek out and identify those individuals who give us the right direction, define our being, and provide that inspirational link that can allow any of us and all of us to become a hero/heroine (Wade, 1996; Sanchez, 1998).

It has been maintained for some time that the school environment "has become less and less effective in transmitting our birthright of heroism, our patents of potential nobility" (Silber, 1986, p.590). Social studies education especially can go far in expanding the horizons of heroism. The promotion of heroes can enrich the individual by encouraging the best that can be offered (Reissman, 1994; Wade, 1996). It will take, however, more than simply assigned reading about such individuals in history textbooks, an act that Sewell (1988) asserts will "leave [students] cold" (p.556). This represents yet another challenge.

Textbooks and commercial books are not only the most heavily-utilized tool at the teacher's disposal (Sanchez, 1997), but also have the intimidating responsibility of portraying the essence of heroes, allowing them to become part of the fiber of our being. Educators, however, must not only assertively focus on that essence but more importantly be cautious of how the concept is handled in texts, if it is handled at all. Studies of recent social studies textbooks that examined the portrayal of heroes have not been encouraging (Zimmerman, 1973; Brodbelt and Wall, 1984; Sanchez, 1997). One of these studies of 31 selected textbooks concluded the following:

Analysis leads us to believe that most secondary level social studies textbooks are narrow if not limited in their presentation of a variety of categories of heroes/heroines. In most cases the concept of hero and heroine is presented infrequently and the full development of the hero/heroine characteristics was the exception rather than the norm. The concept of hero/heroine typically was not utilized to illustrate those values and ideals necessary for the maintenance of a democratic society, nor were those concepts utilized in a manner which enabled the student to better grasp democratic ideals and focus upon the intimate relationships between mankind and his institution. It would be beneficial if the values of society could be presented, explained and integrated into the social context by focusing upon the hero/heroine. This study revealed that usually such was not the case (Brodbelt and Wall, 1984, p.12).

This supports Dunn's (1991) assertion that social studies has neglected this responsibility due to the "incomplete development of the heroes of American history" (p.26). It also supports the additional assertion that the stories of traditional heroes are token and lack such depth and accuracy, i.e., there is an "ugly truth" for many that has been consistently glossed over, that students are merely exposed to one dimensionally positive and ethnocentric manifestations (Sanchez, 1998). Dunn further infers that other institutions have instead exploited and promoted the concept. As a result, so-called traditional heroes have been lost, partly in an effort to study more of our heritage without considering its moral and ethical consequences, i.e., quantity while sacrificing quality. What we thus see promoted outside of the educational realm are charismatic individuals who succeed largely due to moral/technical superiority and very frequently through violent actions.

Contributing to the charge of the social studies teacher's apparent neglect of the concept is the trend of a new but sometimes misguided focus. The rise of the "multicultural" textbook has the great potential of expanding the hero concept through exploring culturally diverse heroes (Sanchez, 1997). But this trend will fail for the same aforementioned reason: tokenism and lack of depth continuing to be the norm. The full

scope, which infers that the entire story must be told, is missing, and/or worse, hidden by myth and misconception. There are already enough problems in dealing with romanticized portrayals of traditional Anglo heroes. The opportunities and purposes of multicultural education, however, will certainly be derailed if educators attempt to appease diverse groups with similarly romanticized portrayals of ethnic heroes (Sanchez, 1998). This cursory look at our heritage and the richness of its diversity is an inevitable result of lifting undeveloped, inaccurate exploits and myths out of context and misconstruing them.

What can social studies educators do? To seriously promote the maintenance of our society through a focus on heroes will require us to risk seeking out and exploring in-depth those individuals who would model our moral/ethical heritage. We must risk expanding our horizons beyond the conventional textbook, for true heroism is not necessarily indexed in this single realm.

To assist students in examining and reflecting upon the spirit of heroism is to invite them to adopt that spirit. This spirit is not only one of embracing an individual, but rather the qualities and characteristics endemic to the hero. Social studies educators can promote those qualities that will perpetuate the effective citizen, but to do so will require us to engage students in a dialogue of what these entities may or should be. A development and critical analysis of exemplary qualities, values, or characteristics will emphasize the essential links of traditional heroes to those around us and ultimately to ourselves (Pearson, 1989; Reissman, 1994; Wade, 1996; Sanchez, 1998). Identifying and acknowledging the values of a true hero is to acknowledge our own potential.

Heroes symbolize something greater than attaining wealth and fame, performing death-defying acts, or being comfortably shrouded in media-promoted status. They reflect

our values, ideals, dreams, and making the right difference. Their qualities endure as the guide and inspiration for all of us to be heroes. It's time for heroes, again.

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Table 1

Subjects Utilized in the Lifespan Phases

	Phase 1 (Up to 20 yrs old)	Phase 2 (21-40 yrs.)	Phase 3 (41-60 yrs.)	Phase 4 (61-90 yrs.)
Number of Males	10	10	10	10
Number of Females	10	10	10	10
Total Number of Subjects per Phase	20	20	20	20
Average Age of Each Phase	16	32	48	74

Table 2

Number of Heroes/Heroines Named by Each Phase

	Phase 1	Phase 2	Phase 3	Phase 4	Total	Average Number Stated by Each Subject
Number of Individual Responses	26	45	67	86	224	2.8

Table 3

Total Number of Individual Responses in Each Phase and by Category

Category	Phase 1	Phase 2	Phase 3	Phase 4
Relative/Friend	2	4	22	28
Sports Figure	6	11	11	6
Media Personality	11	9	10	6
Statesman		1	5	11
Historic/Scientific/ Religious/Social		1	3	5
Military			5	6
Teacher		2	6	3
Other	7	15	15	21

Table 4

Subjects Citing "No Hero/Heroine" in a Terminal Phase

	Phase 1	Phase 2	Phase 3	Phase 4
Number	1	12	12	18

Table 5

Number of Heroes/Heroines Named by Each Phase in Each Phase

Number of Heroes/Heroines Named in Each Phase	Phase 1	Phase 2	Phase 3	Phase 4
Phase 1	24	27	31	36
Phase 2		15	25	27
Phase 3			8	15
Phase 4				5
TOTAL	24	42	64	83

NOTE: Several individuals were named by more than one subject and in more than one phase by several subjects. These individuals were counted only once for phase totals regardless of the frequency they were named

Appendix

Alphabetical Listing of Heroes/Heroines
By Category. ( ) indicates frequency of response.

Relative/Friend
Cousin
Friend (3)
Grandparent(s) (2)
Mother and/or Father (35)
Sibling (2)
Spouse (3)
Uncle/Aunt (2)
Total: 48

Military
Hap Arnold
Jimmy Doolittle
Dwight Eisenhower
Korean Veterans
George Patton (2)
Colin Powell
Norman Schwartzkopf
Vietnam Veterans (3)
Total: 11

Historic/Scientific/Religious/Social
Astronauts
Diana, Princess of Wales
Amelia Earhart
Thomas Edison
Albert Einstein
God (3)
Jackie kennedy
Charles Lindbergh
Mother Teresa
Total: 9

Teachers
Total: 11

Others
James Bond
Barbie (Doll)
Bat Girl
Davy Crockett
Nancy Drew
He-Man (cartoon)
Sky King (tv character)
Lone Ranger (2)
Minnie Mouse (cartoon)
None (43)
Superman
Vehicle
Total: 2

Statesman
Winston Churchill
Dwight Eisenhower
Hubert Humphrey
Thomas Jefferson
John Kennedy (4)
Robert kennedy
Martin Luther King, Jr.
Abraham Lincoln
Eugene McCarthy
Richard Nixon
Ronald Reagan
Franklin Roosevelt (4)
Theodore Roosevelt
Harry Truman
Local Politicians (3)
Total: 17

Sports Figures
Muhammed Ali
Ernie Banks
Yogi Berra
Larry Bird
Dick Butkus
Roberto Clkemente
Bob Cousy
Joe DiMaggio (3)
Lou Gehrig
Otto Graham
Rocky Graziano
Wayne Gretzky
Ken Griffy, Jr.
Bobby Hull
Billy Jean King
Michael Jordan (7)
Joe Louis
Mickey Mantle
Roger Maris
Willie Mays
Joe namath
Arnold Palmer
Pele
Mary Lou Retton
Jackie Robinson (2)Knute
Rockne
Bab Ruth (4)
Gayle Sayers
Johnny Unitas
Ted Williams
Professional Team
Local Sports Figures (2)
Total: 33

Media Personalities
Lucille Ball
The Beatles
James Cagney
Kurt Cobain
Sean Connery
Walter Cronkite
Tom Cruise
James Dean
Douglas Fairbanks
Bob Dylan
Walt Disney
Clark Gable
Jerry Garcia
Amy Grant
Audrey hepburn
Janet Jackson
Michael Jackson
Mick Jaegger
Elton John
John Lennon
Madonna
Paul McCartney
Tom Mix
New Kids on the Block
Mary Kate/Ashley Olson
Ozzie Ozborne
Sidney Poiter
Elvis Presley
The Rolling Stones
Selena
Smashing Pumpkins
Sylvester Stallone
Arnold Swartzeneger
Spencer Tracy
Steven Tyler
John Wayne
Total: 36